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EDWARD ROBINSON

DIRECTOR OF THE MUSEUM

At a meeting of the Board of Trustees, held Monday, October 31st, Edward Robinson, LL.D., was unanimously elected Director of the Museum.

AN EDITORIAL IN THE NEW YORK EVENING POST, NOVEMBER 1, 1910

MR. EDWARD ROBINSON'S accession to the directorship of The Metropolitan Museum is the natural result of his intelligent service in that institution, as first lieutenant under Sir Purdon Clarke, and will give general satisfaction.

In addition to his special attainments, which won him reputation with scholars while he was in the administration of the Boston Museum of Fine Arts, Mr. Robinson has the personal qualities requisite in his new position at the Metropolitan. He has, for example, the artistic conscientiousness which would make him insist upon exhibits being absolutely authentic, or, if not, labeled for exactly what they are. This scientific love of truth has, of course, been a ruling passion in the Metropolitan during recent years, but the intrusion of a different spirit has always to be guarded against, and we may be sure that it will be totally barred out while Mr. Robinson is Director. For the rest, we are confident that he will bring to his new duties the most enlightened conceptions of Museum administration, and especially that he will do everything possible to make the art treasures of the Metropolitan fully available in the education of the popular taste.

AN EDITORIAL IN THE NEW YORK TRIBUNE, NOVEMBER 2, 1910

SATISFACTION must everywhere be felt in the appointment of Mr. Edward Robinson to the directorship of The Metropolitan Museum of Art. It is emphatically a case of the right man in the right place. His high abilities were known long ago to observers of his work at the Boston Museum and they have left a deeper impression since he came

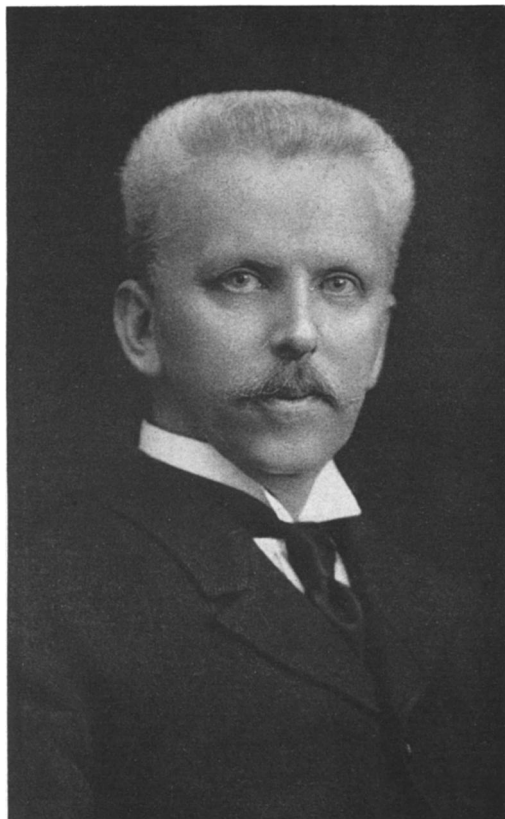
to the Metropolitan as assistant director. As the acting head of the Museum for the last year he has conclusively demonstrated that the ideal thing to do was to make his administration permanent. Trained as an archæologist, he has won his repute largely through the scholarship and taste marking his dealings with classical art, but he has never been betrayed into the pedantry of the one-sided specialist. It is his breadth of mind, above all things, that gives solid significance to his entrance into a larger sphere of usefulness.

The character desirable in the director of an art museum is a favorite subject of critical speculation, and the trend toward a more or less "scientific" study of his problems has developed in many quarters the view that the perfectly balanced official may be gradually molded into shape by judicious discipline. There is much that is plausible in this hypothesis, but the inexorable fact remains that the best directors are born, not made. Any dullard may master routine, but it takes a personality to raise the administration of a museum to the plane of an artistic profession. Such a man may make his occasional mistakes, as witness Dr. Bode and his ineffable wax bust; but that only proves that he is a human being and not an automaton. The Berlin director's obstinacy in error must be deplored, but no one having the smallest appreciation of what modern connoisseurship means can fail to yield a cordial meed of admiration and gratitude to him for the weighty services he has rendered to lovers and students of art.

Mr. Robinson, like Dr. Bode, has the courage of his opinions, but in his work at the Museum he has never disclosed any leaning toward the dogma of papal infallibility, and we fancy that his temperament of the scholar will always save him from such a lapse as that to which allusion has just been made. It will aid him, too, in carrying on that admirably dispassionate policy which he has already made familiar, giving due consideration to each of the many departments in the Museum, never slighting or exalting a single one of them. Purchases recently made have shown that American art is as hospitably

received at the Museum as any other. We have had exhibitions there of the works of St. Gaudens and Whistler, and at this moment another is in preparation looking to the illustration of the art of Winslow Homer. In these enterprises Mr. Robin-

son's sympathy has been so increased and strengthened that it will not be long before the Metropolitan is the equal of any European museum save as regards those outstanding masterpieces of certain schools which can never be found again in the market. It is



EDWARD ROBINSON, LL.D.

son's sympathy has been an important factor and it is to be reckoned with in the future. But in judging that future from his record in the past we may feel sure that his administration will be determined not by sentimental views of an easy complaisance toward a short-sighted patriotism but by the true catholicity of a mind open to all that is really good. The Museum is for the old and modern masters of paintings and sculpture in all schools; it is for the craftsmen of all times and places. With extraordinary rapidity the mass of its

good to know that at this important stage in its history the Museum directorship is so well filled.

MEMORIAL EXHIBITION OF WORKS BY WINSLOW HOMER

THE President of the Museum has appointed the following Committee of Arrangements for the Memorial Exhibition of the works of Winslow Homer: John W. Alexander, Chairman; Edwin H. Blashfield, Bryson